

Stage and Film Gossip of Interest to Theatre Goers



The Theatre That Places Ogdan On a Level With the Largest Cities in the World.
A Theatre That Presents the Highest Class Pictures in the World.
PARAMOUNT

MARGUERITE CLARKE in
"MOLLY MAKE BELIEVE"
SUNDAY EVENING—Continuing 3 Days
With **ROBERT WARWICK** in
"HUMAN DRIFTWOOD"
THE GRANDEST PROGRAM EVER PRESENTED
IN PHOTOPLAYS

ALHAMBRA

UNION
EMPLOYEES

8

Piece
Orchestra
Every
Comfort.

Our Aim is to
make you en-
joy your

VISITS AT
Next
Thurs., Fri.



THE ALHAMBRA
JOHN BARRYMORE in
"THE RED WIDOW"

MARGUERITE CLARKE
AND ROBT. WARWICK

Ince Great Double Program,
Alhambra Tomorrow.

It is very easy for those who have seen Marguerite Clark on the screen in her previous Famous Players productions to imagine her teasing her indulgent grandmother ordering her small brother around the house, keeping a whole family agog by her impudent refusal to stay home, finally running away from home with her diminutive brother, and commanding a freight train in order to reach the city where she intends to search for a position.

These are some of the things which she does in the Famous Players-Paramount adaptation of Eleanor Hallowell Abbott's celebrated story and book, "Molly Make-Believe," in which she is to star at the Alhambra tomorrow. "Molly Make-Believe" created a sensation when it first appeared in one of the big national magazines and has ever since been one of the most popular fiction books at all times of the year. Those who have read the story will appreciate at once that Marguerite Clark is ideally suited to play the role of the delightful little Molly.

Inasmuch as the original story was woven entirely around a series of letters, it may be well to explain that the film, though still retaining the spirit of the book in its entirety, has so constructed the tale and introduced the comic and dramatic events in the life of Molly which preceded the action of the story, as to make an ideal film vehicle for Miss Clark.

Though the story is essentially romantic and comic in its main theme, there are some remarkably touching pathetic scenes and powerful dramatic incidents which combine to make "Molly Make-Believe" an exceptional photoplay.

Molly is an irrepressible young lady who decamps from her grandmother's farm when she learns of the dire poverty with which they are threatened. Coming to the city, she seeks a position and failing to find one, hits upon the scheme of writing letters to invalids for the purpose of cheating them along the road to recovery. It so happens that her only subscriber is Carl Stanton, in whom she has already taken a violent interest. Carl is totally ignorant of the identity of his little correspondent until matters reach a climax which brings about a revelation of the fact that it is none other than Molly.

J. Searle Dawley, directed "Molly Make-Believe," in which Miss Clark is supported by J. W. Johnson, Edwin Mordant, Mahlon Hamilton, Gertrude Norman, Helen Dahl and others of equal prominence.

"Human Driftwood," with Robert Warwick and Frances Nelson, is a wonderful picture of beautiful scenic effects of the north woods.

The double offering will pack the big playhouse to its capacity. Come early and secure a good seat. The Alhambra orchestra of eight pieces, will render a selected musical program.

"THE PASSING SHOW"
WONDERFUL PLAY

Conceded by experts in a position to judge, to be greater than any of the famous New York Winter Garden shows, "The Passing Show of 1915," comes to this city on Wednesday, May 3, for an engagement of one night, at the Orpheum Theatre.

In its presentation the directors of the Winter Garden offers one of the most pretentious casts ever sent on the road. Such noted stage favorites as George Monroe, Eugene and Willie Howard and Marilyn Miller read the company, while included in it are the well-known names of Daphne Pollard, Helen Eley, Clarence Harvey, Ernest Hare, Edmund Goulding Miller and Mack, Alexis Kosloff, Sam Hearn, Flora Lea, Arthur Hill, Margaret Ware, Lydia Carlisle, Marie Flood and Kathryn Robertson.

Resembling the form of other Winter Garden shows the series of 1915 is a colossal scenic production consisting of two gigantic acts and twelve big, glittering, refulgent scenes, among them being one that pictures the destruction of a huge modern city by a fleet of airships. Here the audience is thrilled by the sight of bombs exploding and setting fire to skyscraping buildings which blaze up a d rumble in an awe-inspiring orgy of realism running riot.

As the entertainment is essentially a revue, many of the most popular theatrical successes of Broadway's last season are burlesqued. The list embraces "Experience," "The Songs of Songs," "Under Cover," "Twin Beds," "Androcles and the Lion," "Polygamy," "Tribby" and "Daddy Long Legs."

The story (if anyone can find the story in a Winter Garden show) deals with the efforts of Lily in search of the song of songs and who encounters in New York and Atlantic City one Daniel Calkins, a polygamist, Lily, as played by George Monroe, is rather robust sort of a girl, with a decided Irish brogue, but she is tremendously funny. Willie Howard plays a number of particularly funny roles in his own inimitable manner, the principal

(Sunday and Monday at The Ogden)
NORMA TALMADGE,

The lovable heroine of "The Battle Cry of Peace," with an all star cast, including Seena Owen, Ralph Lewis and Tully Marshall, in the latest Fine Arts-Triangle Masterplay.

"Martha's Vindication"

Directed by D. W. Griffith. Some of the cunning children who appeared in "Let Katy Do It" are seen in this latest Griffith production. The story of the play hinges on the sacrifice of Martha for her friend Dorothea, when the latter loves too well. The man is killed in an automobile accident before he can keep his promise to marry Dorothea and Martha volunteers to place the baby with an old nurse and save her friend from disgrace. An interesting story, perfectly acted, with a good ending, you'll surely enjoy this feature. And, on the same program, the first of the new one-act, screamingly funny

Frank Daniels' Comedies

with the famous comedian at his best. You'll say this is one of the funniest comedies you have ever seen.

This splendid program at THE OGDEN, two days only, Sunday and Monday. Come and enjoy yourself.

TONIGHT
Last Time
Bessie Barriscale in
"BULLETS AND BROWN EYES"
AND
"THE VILLAGE BLACKSMITH"
A Splendid Program

The Ogden Theatre

"Gets the Best"

5c and 10c

SOME GREAT PLAYS AT THE OGDEN NEXT WEEK

Some of the greatest photoplays ever presented will be shown at The Ogden Theatre commencing tomorrow.

Great plays and great players, commencing tomorrow, Sunday, and continuing Monday, "Martha's Vindication," with Norma Talmadge, the heroine of "The Battle Cry of Peace," Seena Owen, Ralph Lewis, who had a leading part in "The Birth of a Nation," Tully Marshall and a strong company.

Martha and Dorothea are devoted girl friends, and when the latter is threatened with disgrace because the man she loves is killed before he can keep his promise to marry her, Martha accepts the burden. She takes Dorothea away to the country and when a boy is born carries the baby to her old nurse. While in a hotel with the child she is seen by the unscrupulous

Sell Hawkins, whose wife runs a boarding house for children whose parents want to get rid of them.

Hawkins remembers this when the house is raided by the police at Martha's instigation. Their well-paying business gone, the Hawkinses try a new deception. They become workers in the church of which Martha and Dorothea, now the wife of Deacon Hunt, are members. Martha adopts a child from the Hawkins house and when Sell, angered by criticism of his wife in the church, hints that there are worse sinners in the congregation. Martha is accused of being the mother of the boy and is hailed before the parish body for trial. John, her sweetheart, comes at her summons, writes from her the truth, but fails to move Dorothea to confess and save her friend.

Meanwhile, Dorothea has brought her own son to a house where she can visit him frequently. On the day of the trial she orders him taken out of town and agrees to be at an obscure park to say good-bye. When she rises to leave the church, John jumps to his feet and declares that she, and not Martha, should be on trial. There is an uproar, which is interrupted by the arrival of an aged woman carrying a child. The old nurse and her husband have tired of waiting for Dorothea and soon after leaving the

park their taxicab has been run down by a heavy motor truck. The boy, Francis, is badly hurt.

As Dorothea sees them at the door she rushes from the platform and clasps her boy in her arms. Deacon Hunt, John and Martha follow her. The situations ensuing are replete with incidents full of suspense.

Tuesday, Wednesday and Thursday, "Dollars and the Woman," with Ethel Clayton and Tom Moore.

"Dollars and the Woman," a six-act photoplay feature produced by the Lubin company from Albert Payson Terhune's story, "Dollars and Cents," has for its foundation a subject of perennial interest.

At the outset of the story the hand of Madge Boynton, the daughter of a wealthy general on the retired list, is being sought by rival suitors. One of them, Dan Hilyer, is a poor and struggling inventor. The other, Arthur Crewe, a wealthy young man about town. It needs no special gift of divinity to guess which of the aspirants won out in the game of love in all well regulated stories and so, in "Dollars and the Woman," Madge bestows her heart and hand upon the poor inventor.

At this moment in the drama, however, he is not so very poor after all. That is comparatively speaking. He has just sold his patent mine windlass to a corporation for seven thousand dollars. Of course, it is not likely that Madge builds up any visions of life in limousines and Newport villas on this amount of money. To make matters worse, from a financial standpoint, the financial ruin of her father, General Boynton, occurs at this moment. Her father's death is another blow and an orphan and penniless Madge yields to Dan's desires for an immediate marriage.

The rejected suitor, Arthur Crewe, is meanwhile seeking to drown his sorrows in dissipation. Dan and Madge on the strength of their "fortune" have been spending their honeymoon in a luxurious apartment and in the fashionable cafes which they are patronizing while the money lasts. They catch an occasional glimpse of Crewe at his sorrowful revels. Making the inevitable discovery that there is a hole in every purse and unable to find a purchaser for Dan's newest invention, they are forced to move to cheaper quarters.

At this cloudy point in their career, Madge thinks it advisable to inform Dan that there will soon be another member of their family. With this in mind, Dan makes a number of efforts to secure employment, but without success. Soon the couple are forced to settle in a humble room furnished on the installment plan.

Months elapse and poverty is cruelly pining when Dan meets a Col. Barnard whom he interests in his new invention, they are forced to move to go to California and demonstrate the invention to other directors. Madge goes to the bank to withdraw their scanty savings for his expenses, and on her way home loses the money. In desperation she applies to Crewe who loans her the amount required for Dan's trip.

For obvious reasons she does not inform Dan of the circumstances and while he is away the approaching birth of her child forces her into the care of a charity hospital. Here she is discovered by Crewe who has her removed to a private ward. Crewe instructs the superintendent to withhold from Madge the knowledge that he is meeting the expenses. Crewe continues his pursuit of Madge who finally is brought close to the door of death by the birth of a child. Crewe now really alarmed, telegraphs the news to Dan, whose coast trip has

turned out disastrously, and he has taken a job as a porter in a cheap hotel.

Finally Dan counters a stroke of luck in the disposal of his patent for a large sum and sends Madge some money and later returns to her. Although she has received his money he finds her living as though she were a pauper. She is trying to repay Crewe, but not knowing the circumstances, Dan, who has now acquired a taste for high living, quarrels with her and now he learns for the first time of the money she has received from Crewe. He leaves her and thereby gives Crewe an opportunity to resume his pursuit of Madge's affections. And it is while Crewe is striving to persuade Madge to divorce him that Dan makes his opportune return and the story ends in reconciliation.

FRIDAY AND SATURDAY
"The Moral Fabric," with Frank Mills and Edith Reeves.

In presenting "The Moral Fabric," the Triangle-Kay Bee feature starring Frank Mills, talented and experienced actor of the speaking stage, Producer Thomas H. Ince claims to offer a subject of absorbing interest and a most unusual plot. The theme of the story is the fallacy of the "free love" theory, and the play is a blow at the basic structure of the principle which the advocates of the "free love" propaganda profess to espouse.

The drama is from the pen of C. Gardner Sullivan, of the fine staff of photo playwrights. He presents a woman who is deceived by the wiles of a rich young Don Juan and her husband, a man of few words, but a deep thinker. About this trio Sullivan has conceived a plot that causes the two weaker characters to undergo a complete change, and which presents the fallacies of their theory as they would work out in actual practice.

The husband, of course, is the apex about which the action revolves. This part, played by Mills is said to be handled by that artist in a masterly manner. Sullivan conceived the idea of the theme for his story after attending a lecture given by a "free thinkers" organization.

UNCLE TOLEY was a hospitable soul. He wanted no guest in his house to be stunted. "Have some, have some," he invited cordially at the supper table, sending around the platter for the third time, "we're going to give it to the pigs anyway."—Judge.

AN ALTRUIST
"A man was in here just now trying to persuade Dibsworth to take some magazines."

"I hope he failed in his nefarious purpose."

"Why do you look at it that way?" "Dibsworth takes all my magazines now. I'd hate to think of him composing on other people, too."—Birmingham Age-Herald.



3 BEAUTIES in "THE PASSING SHOW OF 1915," at the Orpheum, Wednesday, May 3rd.

LYCEUM

TODAY

"THE CONVICT KING"
Three-Reel Drama.

"THE ORANG OTANG"
Animal Picture.

"THE MUMMY"

Tomorrow

"THE GIRL AND THE GAME"

Last Episode.

Coming

"DAMAGED GOODS"

5c

AL

WAYS

5c

REX

"THE IRON CLAW"
Eighth Episode.

"ROMANCE OF THE HOLLOW TREE"

"RUBE'S HOTEL TANGLE"

Tomorrow

CHARLIE CHAPLIN in

"BY THE SEA"

"THE WANDERERS"

"THE TRAPPING OF PEELER WHITE"

Railroad Drama.



"BIG JIM GARRITY" STRONG PATHE RELEASE

"Big Jim Garrity," the five-part Pathe Gold Rooster release for April 18th, shows for the first time Robert Edson in a Pathe picture. Mr. Edson finds in the title role a part well suited to him and as the big hearted, big bodied foreman of a southern mine is always convincing and forceful. He is ably supported by Eleanor Woodruff, who for some time starred in Pathe productions, Carl Harbaugh,

and Lyster Chambers. Lyster Chambers will be remembered for his splendid work in Pathe's "At Bay," and Mr. Harbaugh used to be in the Pathe Stock company in Jersey City.

George Fitzmaurice, who is winning golden opinions as a maker of Gold Rooster plays, directed the picture which is adapted from the A. H. Woods success of the same name. It will be shown at the Utah Sunday, Monday and Tuesday.

DOG AND PONY SHOW TODAY— ALHAMBRA HIPPODROME



BRING THE CHILDREN—10c AND 20c.
THE BIGGEST DIME'S WORTH IN AMERICA.